STRAND

DOORS OPEN DAILY AT 11:45 A.M.
CONTINUOUS SHOWS FROM 12 NOON

1127 MARKET, SAN FRANCISCO
(BETW. 7TH & 8TH) AT CIVIC CENTER
621-2227

GENERAL ADMISSION: $3.00
BARGAIN MATINEE: $2.00 TIL 2 P.M.

SUN	MON	TUES	WED	THU	FRI	SAT

JULY 29

THE DARK CRYSTAL
DOLBY STEREO
dir.-Jim Henson (2,7:30)
—also—
HERCULES
LOU FERRIGNO
dir.-Lewis Teague (3:45,9:10)
—and—
JASON AND THE ARGONAUTS
dir.-Don Chaffey (12,5:35)

JULY 30

He loved women. He loved men. He lived as controversially as he ruled. But he did not care what the world thought. He was the world.
Visconti's "ludwig"
(THE MAD KING OF BAVARIA)
dir.-L. Visconti (12,4:40,9:25)
—also—
THE CELEBRATED STORY OF A MAN OBSESSED BY IDEAL BEAUTY.
Death in Venice
dir.-Luchino Visconti (2:20,7:00)

JULY 31

"THE FUNNIEST MOVIE EVER MADE ABOUT ROCK AND ROLL."
David Ansen—Newsweek
THIS IS Spinal Tap
DOLBY STEREO
dir.-Rob Reiner (12,3:15,6:30,9:45)
—also—
MONTY PYTHON'S LIFE OF BRIAN
dir.-Terry Jones (1:30,4:45,8:05)

AUG 1

Entre Nous
BETWEEN US
A Marvelous, Captivating Love Story.
dir.-Diane Kurys (2,6,10:00)
—also—
LIANNA
dir.-John Sayles (12,4,8:00)

AUG 2

TAXI ZUM KLO
dir.-Frank Ripploh (2,5:50,9:40)
—plus—
"THE BOYS IN THE BAND"
dir.-William Friedkin (12,3:50,7:40)

AUG 3

dir.-Walter Hill (12,5:10,10:20)
THE WARRIORS
AND
ASSAULT ON PRECINCT 13
plus
dir.-Walter Hill (3:25,8:35)
dir.-John Carpenter (1:45,7:00)

AUG 4

Tonight is what it means to be young.
STREETS OF FIRE
A Rock & Roll Fable.
DOLBY STEREO

AUG 5

THE EVIL DEAD
dir.-Sam Raimi (3:20,10:00)
—plus—
AN AMERICAN WEREWOLF IN LONDON
dir.-John Landis (1:30,8:15)
—plus—
THE TEXAS CHAINSAW MASSACRE
dir.-Tobe Hooper (12,6:45)
—and—
THE FOG
dir.-John Carpenter (5:00 only)

AUG 6

"An epic...John Waters' masterpiece"
DIVINE AND EDY WITH THE PINK FLAMINGOS GANG in JOHN WATERS
Female Trouble
dir.-John Waters (1:50,5:20,8:50)
—plus—
Pink Flamingos
dir.-John Waters (12,3:30,7,10:30)
—also—
THE COCKETTES in Tricia's Wedding
dir.-Mark Lester (1:30,5,8:30)

AUG 7

The Music... The Movie.
PINK FLOYD THE WALL
DOLBY STEREO
dir.-Alan Parker (12,3:25,6:50,10:15)
—plus—
MATT DILLON MICKEY ROURKE
rumble FISH
DOLBY STEREO
dir.-Francis Coppola (1:45,5:10,8:35)

AUG 8

He was soon to become the second most powerful man in Nazi Germany.
THE DAMNED
dir.-Luchino Visconti (12,4:40,9:20)
—also—
THE DEVILS
dir.-Ken Russell (2:40,7:20)

AUG 9

BRIAN HAWKS
BRIAN'S BOYS
(at 1:05,3:45,6:25,9:05)
—also—
JACK WRANGLER and ROGER in SEX MAGIC
with MANDINGO
BIG BILL TILLO
JASON McBRIDE
and introducing in their first film TOM TROOPER
(at 12,2:40,5:20,8,10:40)
X-RATED ALL MALE CAST

AUG 10

GREYSTOKE
DOLBY STEREO
THE LEGEND OF TARZAN LORD OF THE APES
dir.-Hugh Hudson (12,4:30,9:00)
—plus—
ICEMAN
dir.-Fred Schepisi (2:30,7:00)

AUG 11

AUG 12

Apocalypse Now
DOLBY STEREO
dir.-Francis Coppola (1:50,8:50)
—also—
THE ROAD WARRIOR
DOLBY STEREO
dir.-George Miller (12:00,7:00)
—plus—
ROY SCHEIDER SORCERER
STEREO
dir.-William Friedkin (4:45 only)

AUG 13

CAUTION: Due to the graphic nature of this film we suggest mature audiences.
THE 4th MAN
JEROEN KRABBÉ/RENEE SOUTENDIJK
DOLBY STEREO
dir.-Paul Verhoeven (12,4:00,8:00)
plus
THE TENANT
dir.-Roman Polanski (1:50,5:50,9:50)

AUG 14

AUG 15

The Tin Drum
dir.-V. Schlondorf (12,4:40,9:20)
—also—
RAINER WERNER FASSBINDER IS KAMIKAZE'89
(2:40,7:20)

AUG 16

The 1st San Francisco GAY EROTIC FILM FESTIVAL
Featuring:
Curt McDowell's LOADS
Broughton & Singer's DEVOTIONS
Plus:
BUBBLE BOYS
TATTOO
IT WAS ABOUT 9"
And
THE PLACE BETWEEN OUR BODIES
(Complete Shows at 12,2:15,4:30,6:45,9:00)

AUG 17

AUG 18

TOP SECRET!
DOLBY STEREO
(at 1:45,5:10,8:35)
—also—
the original AIRPLANE
(at 12:00,3:25,6:50,10:15)

AUG 19

MUPPETS take MANHATTAN
dir.-Frank Oz (1:30,6:30)
plus
TEN Classic WARNER BROTHERS CARTOONS
(shown at 12,5:00,9:50)
—and—
GIRL FOR THE KILLER TOMATOES
dir.-John deBello (3:20,8:15)

AUG 20

THE 1st FESTIVAL DU CANNES Internationale AWARD WINNING COMMERCIALS
(1:50,5:50,9:50)
—also—
THE Best of Warner Bros. Cartoons
(12,4:00,8:00)

AUG 21

The Future is here.
BLADE RUNNER
DOLBY STEREO
dir.-Ridley Scott (3:10,8:20)
—plus—
THX 1138
dir.-George Lucas (12,5:20,10:30)
—also—
METROPOLIS
dir. Fritz Lang (1:30,6:45)

AUG 22

Maria Callas IN PASOLINI'S Medea
dir.-Pier Pasolini (2:40,7:20)
—also—
Fellini's Casanova
dir.-Federico Fellini (12,4:40,9:20)

AUG 23

ROLLO PRODUCTIONS PRESENTS THE WILDE HOUSE
(at 1:30,4:20,7:10,10:00)
—also—
EL PASO WRECKING CORP.
dir.-Joe Gage (12,2:50,5:40,8:30)
X-RATED ALL MALE CAST

AUG 24

For a fabulous treasure, they share an adventure no one could imagine... or survive.
MICHAEL DOUGLAS
KATHLEEN TURNER
Romancing The STONE
PG
DOLBY STEREO
dir.-Robert Zemeckis (1:50,5:40,9:30)
—plus—
DUDLEY MOORE NASTASSJA KINSKI
Unfaithfully Yours
PG
dir.-Howard Zieff (12,3:50,7:40)

AUG 25

AUG 26

CONAN THE DESTROYER
dir.-Richard Fleischer (3:20,8:35)
—also—
SORCERESS
(at 12:00,5:15, 10:15)
—and—
THE SWORD AND THE SORCERER
dir.-Albert Yuen (1:30,6:45)

AUG 27

"Pasolini made controversial films throughout his career, but none to equal 'Salo'."
—Vincent Canby, New York Times
SALO
(The 120 days of Sodom)
A disturbing motion picture for mature audiences who are prepared to view it.
dir.-Pier Pasolini (1:45,5:30,9:15)
—plus—
teorema
dir.-Pier Pasolini (12,3:45,7:30)

AUG 28

DAVID BOWIE the Hunger
dir.-Tony Scott (3:45,9:10)
—also—
Cat People
DOLBY STEREO
dir.-Paul Schrader (1:40,7:05)
—plus—
ANDY WARHOL'S DRACULA
dir.-Paul Morrissey (12,5:25,10:50)

AUG 29

AGUIRRE, THE WRATH OF GOD
dir.-Werner Herzog (1:50,5:35,9:20)
—plus—
Nosferatu THE VAMPYRE
dir.-Werner Herzog (12,3:45,7:30)

AUG 30 | AUG 31

All New
If you missed the 1st U.S. Erotic Film Festival . . .
Don't miss this All New collection of Award Winning Erotic Short Films.
THE 2ND U.S. EROTIC FILM FESTIVAL
(Complete Shows at 12,2:15, 4:30,6:45,9:00)

SEPT 1

LA CAGE AUX FOLLES
dir.-Edw. Molinaro (12,3:45,7:30)
—plus—
LA CAGE AUX FOLLES II
...the relationship continues
dir.-Edw. Molinaro (1:45,5:30,9:15)

SEPT 2

DOLBY STEREO
STAR TREK III THE SEARCH FOR SPOCK
dir.-Leonard Nimoy (3:30,9:00)
—plus—
STAR TREK II THE WRATH OF KHAN
DOLBY STEREO
AND
SPACE RAIDERS
He's ten years old and they've taken him ten million miles into space.
dir.-Nicholas Meyer (1:30,7:00)
(shown at 12:00,5:30,11:00)

SEPT 3

SEPT 4

EATING RAOUL
dir.-Paul Bartel (3:30,8:30)
—also—
ANDY WARHOL'S BAD
dir.-Jed Johnson (12,5:00,10:00)
—plus—
Invasion of the BEE GIRLS
dir.-Denis Saunders (1:30,6:30)

SEPT 5

MARCELLO MASTROIANNI SONIA BRAGA
Gabriela
dir.-Bruno Barreto (1:50,5:30,9)
—also—
A sultry, erotic comedy.
Montenegro
dir.-D. Makavejev (12,3:40,7:30)

SEPT 6

VALLEY BOYS
(at 12,2:35,5:10,7:45,10:20)
—also—
JACK WRANGLER "BROADWAY BOYS"
(at 1:20,3:55,6:30,9:05)
X-RATED ALL MALE CAST

SEPT 7

liquid Sky
dir.-Slava Tsukerman (2:20,6:40,11)
—plus—
The man who fell to Earth
dir.-Nicholas Roeg (12,4:20,8:40)

SEPT 8

THE POPE OF GREENWICH VILLAGE
(2,6:10,10:20)
—also—
STEVE GUTTENBERG • DANIEL STERN • MICKEY ROURKE KEVIN BACON
Diner
dir.-Barry Levinson (12,4:15,8:25)

SEPT 9

FIRESTARTER
dir.-Mark Lester (1:45,8:35)
—plus—
... Their thoughts can kill
SCANNERS
dir.-David Cronenberg (12,7:00)
—also—
THE BROOD
dir.-D. Cronenberg (3:50,10:25)
—and—
X THE MAN WITH X-RAY EYES
dir.-Roger Corman (5:30 only)

SEPT 10

MEET MAX 404.
He's a little over five years old. He's just met his first woman. It's time to get down to Earth.
ANDROID
dir.-Aaron Lipstadt (12,4:30,9)
—plus—
GALAXINA
dir.-William Sachs (1:30,6,10:30)
—and—
DARK STAR
dir.-John Carpenter (3,7:30)

SEPT 11

PRIVATES ON PARADE
(2:05,6,9:50)
—plus—
Mel BROOKS TO BE OR NOT TO BE Anne BANCROFT
dir.-Mel Brooks (12,3:55,7:50)

SEPT 12

Pier Paolo Pasolini
Whoever Says the Truth Shall Die?
dir.-Philo Bregstein (2,5:15,8:30)
—also—
PASOLINI AGAIN SHOCKS OUR SENSES WITH HIS UNIQUE VISION OF MAN.
PIGPEN
dir.-P. Pasolini (12,3:10,6:20,9:30)

SEPT 13

Probably the most thoughtful work of and on eroticism yet created.
in the REALM OF THE SENSES
dir.-Nagasi Oshima (12,4:10,8:20)
—also—
ALAN BATES GLENDA JACKSON OLIVER REED
"WOMEN IN LOVE"
dir.-Ken Russell (1:50,6,10:10)

SEPT 14

El Norte
THE NORTH
dir.-Gregory Nava (12,4:30,9:00)
—plus—
THE BALLAD OF GREGORIO CORTEZ
dir.-Robert M. Young (2:30,7:00)

SEPT 15

DISCOUNT CARDS NOW AVAILABLE! 7 ADMISSIONS FOR $12.50

Medea

AUGUST 22

Directed by Pier Paolo Pasolini
Italy, 1971. 110 minutes.
With: Maria Callas, Giuseppe Gentile, Laurent Terzieff

Photographed in brilliant color in Syria, Turkey and Italy, ***Medea*** presents Maria Callas in her first and only film.

In Pasolini's rediscovered film conception of ***Medea***, she is a creature from a ritualistic background, the barbaric magical world of her native Colchis. When she is brought by Jason and the Argonauts to Corinth and the Court of Creon, she finds herself in a strange materialistic world. Her struggle is the struggle between these two worlds, between myth and reason, nature and civilization—and this drives Meda to cause the death of Glauce (Creon's daughter) and to kill her own two sons by Jason. What makes Medea kill is not born from a spasm of vengeance or hate or passion, rather, her crazed and criminal actions are a flight from a world that is not hers and in which she can no longer live. In the end, she calls on her magical powers and leaves Jason, striving for riches and power, with the values of a world in chaos.

Ms. Callas' towering performance, combined with the austere but striking style of Pasolini, make this one of the greatest evocations of the classical world.

THE CRITICS:

"Full of eccentric imagination and real passion...it is superb." Vincent Canby, New York Times

"A supreme dramatic achievement...the film will rank as a rare work of cinema art." Genet, New Yorker

"Callas becomes an instant film star...we found ourselves reveling in the tremendous visual power." Kevin Carroll, Daily News

"One of the year's 10 best." Michael Goodwin, Rolling Stone

"The film is a triumph." Richard Stock, New York Magazine

"Pasolini's best...Callas is incredible...a world of magic, an unforgettable experience." Bernard Drew, Gannet News Service

Pigpen

SEPTEMBER 12

(Porcile)

Directed by Pier Paolo Pasolini
Italy, 1970. 120 minutes.
With: Jean-Pierre Leaud, Pierre Clementi, Anne Wiazemsky, Ugo Tognazzi

Pigpen is composed of three intertwining allegorical stories. In this bizarre parable, Pasolini again shocks our senses with his unique vision of man.

THE CRITICS:

"...the masters of the new Germany whom Pasolini indicts are neither obedient nor disobedient, neither aggressive nor benign: they are slobs...Such gentry will ultimately be devoured by pigs—which is what happens to a nearly catatonic youth...Compared to him, Pasolini finds the hungry medieval savage who murders and eats the flesh of his victims something like a mystically heroic figure. The majestic background and excellent color gives the picture an epic quality!" Michael Clurman, The Nation

"Dazzling disturbing entertainment" Paul McKegney, Village Voice

Powerful film on slain filmmaker

By John Stark
Examiner movie critic

"THE FILM Encyclopedia" lists the late Pier Paolo Pasolini as "director, screenwriter, novelist, poet, essayist, journalist, film critic and theorist."

A superb introduction to this controversial, multi-talented artist can be found in "Whoever Says the Truth Shall Die," a powerful, disturbing documentary by Dutch filmmaker and novelist Philo Bregstein.

The hour-long work includes clips from Pasolini's films, including "Oedipus Rex," "The Gospel According to St. Matthew" and "Salo," and interviews with the director's friends: actress Laura Betti, novelist Alberto Moravia, editor Marie Antonlette Macciocchi and director Bernardo Bertolucci.

PIER PAOLO PASOLINO
In 1972's 'Decameron'

The film disputes the official version of Pasolini's death, that he was murdered by a young man after making homosexual advances to him. Friends believe his murder could have been a political act; that it would have taken more than one person to carry out the savage mutilation of his body.

In this film Pasolini emerges as an enigmatic, brilliant, independent artist full of immense contradictions. His tragic flaw seems to be a compulsive need to present his version of the truth, no matter how shocking or grotesque.

Bregstein's low-keyed documentary isn't full of hyperbole or effusive sentiment for the dead artist. Instead, Bregstein lets Pasolini's imagery, both written and visual, stand on its own through constant examples.

SEPTEMBER 12

AUGUST 20

The following is a review from the *Montreal Gazzette* by Bruce Bailey.

In the kingdom of Pop Culture, advertising is the prime minister. And nowhere is that more evident than at the Annual Cannes Film Festival as the world's sharpest hucksters vie for recognition as the best in the biz.

The First Festival of Cannes International Award Winning Commercials is an ample demonstration that we've come a long way, baby, since the days when we were told that Lucky Strike Means Fine Tobacco.

Consider what you get in this 110-minute program. It's the collective work of thousands of people—far more than participate in practically any feature film you'll ever see.

When every second counts, you know that you're watching exquisite detail that's photographed with just the right color, light and focus. Dialogue is crisper than a Saltine, snappier than Rice Krispies.

And there's never a boring moment as we're drawn into weird and wonderful fantasylands where anything can happen. The experience is nothing short of surreal as we watch a bunny cluck while sitting on a nest of chocolate eggs or we see men in business suits doing high dives and swimming in the Olympics.

Indeed, we've become so accustomed to the ridiculous that we almost accept that a gorilla can take a fine picture with the easy-to-use Olympus-35 camera or that a woman can do an effective job selling Shell Motor Oil in a crowded men's washroom.

And then there's the family that goes berserk with joy when Mom announces that they're having chicken for supper. Two old ladies pass the house and watch the family's silhouettes cavort wildly on a window shade.

No doubt about what makes Dad and the kids so happy. "They're having chicken for supper," one of the observers informs us with a nod.

If there's any general pattern, it's that North Americans (and sometimes the Australians) are more willing than anybody else to sacrifice wit and sensitivity to the God of the Hard Sell.

The Americans ads tend to be very flashy. Practically all the products pushed by any nationality are either damaging (soft drinks, alcohol, candy, cigarettes) or expensive indulgences (electronic gadgetry)—but the Americans seem most inclined to convince us that they'll somehow change our lives for the better.

Among Britain's best efforts is an ad in which an astronaut chases around globules of Newcastle Brown Ale floating in zero-gravity.

By comparison, the Europeans and Japanese almost look as though they're out to get people to buy the products as a mark of appreciation for ads that are either particularly clever or spectacular.

The Italians and Spanish are especially adept at turning out memorable pieces that look like excerpts from feature films; the Japanese lean more heavily toward narrative.

And certainly the prize for daring goes to Brazil for its ad pushing prophylactics. As we watch a woman pull a sheer white stocking over her leg, she delivers a very slow chorus of "I'm getting ready for you. Won't you get ready for me?"

STRAND

1127 MARKET STREET · SAN FRANCISCO · 552-5990

STRAND THEATRE DISCOUNT CARD

7 Admissions - $12.50 (one or two people may use the same card)

Signature of Purchaser _____

No. _____ expires _____

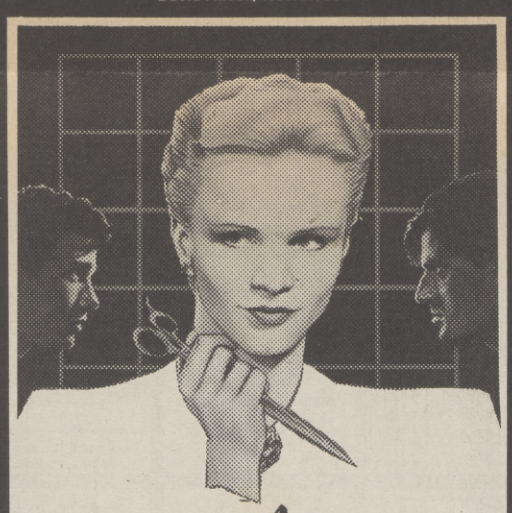
1 | 2 | 3 | 4 | 5 | 6 | 7

"A WICKEDLY FUNNY COMEDY.

"SHEER INTENSITY.
'THE 4TH MAN' races along at a rapid clip, but it finds time for its share of black humor. Mr. Verhoeven manages to convey an irresistible fascination with the pieces of this puzzle, and to juggle them energetically. Mr. Krabbé and Miss Soutendijk play their roles with just the lunatic intensity that the material requires, daring to be nearly ridiculous and sometimes gamely crossing that line. They share a number of memorably heated encounters."
—Janet Maslin, New York Times

"AN EROTIC DELIGHT.
'THE 4TH MAN' is a black comedy about the loveliest black widow spider you've ever seen—Renée Soutendijk. In its mixture of wit, perversity and violence, it's like a more sophisticated Brian DePalma movie."
—Richard Freedman, Newhouse Newspapers

As the thriller plot thickens, so does director Paul Verhoeven's sardonic sense of humor. The fascination of Verhoeven's dark and stylish riddle is its ability to work simultaneously as mystery and satire. There's not a dull moment in it."
—David Ansen, Newsweek



"PLAYFUL GRAND GUIGNOL.
'THE 4TH MAN' is like madcap middle-period Bergman or, when it's really cooking, 'The Twilight Zone' as it might have been imagined in a medieval monastery. It makes the dream sequence from 'SPELLBOUND' seem esoteric. The movie is as bonkers in its affect as it is brazen it its effects. It is an even funnier film if you know how it ends. Time's sure fun when you're having flies."
—J. Hoberman, Village Voice

"LURID, OMINOUSLY LETHAL.
The stage is set for a movie full of the colorful nightmares of movies like 'DON'T LOOK NOW' and 'THE CABINET OF DR. CALIGARI.' The movie, which has a sizeable amount of nudity and sexual contact, tantalizingly plays with the viewer and has a high old time taking the audience along for the spooky ride."
—Ernest Leogrande, New York Daily News

THE 4th MAN

CAUTION: Due to the graphic nature of this film we suggest mature audiences.

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DOLBY STEREO

spectrafilm

"A SEXUALLY EXPLICIT TREAT."
—Archer Winsten, New York Post

"DAZZLING. ENTICING AND TERRIFYING."
—William Wolf, Gannett News Service

AUGUST 13-14

Bruce Baillie
Lorie A. Baillie
669 W. Kodiak Ave. 387-1081
Camano Island, WA 98282

SEATTLE WA 981
27 NOV 2003 PM 7 L

Dr. Michael J. Wallin
1971 42ND Ave
SF, CA
94116

Photos

9411641022

Photos

Photos

11/26/09

Dear Michael, A

Happy Thanksgiving

to you. Here's couple

photos. Found only a few

so far. I like the (fuzzy)

portrait of you,

Please drop in @ Viet

Restaurant & give girl pix +

envelope. Thanks!

Must get down again

to give some odd-ball shows

Love, Dad

VOLUME ONE
films by
Bruce Baillie

Disc art by Ian Vollmer, NYC:
"Miss Wong", from *On Sundays.*

Cover: *The Cardinal*
Photo by Holly Thomas , 1981.

Keith ('Bob') Baillie & dad, Camano Island
Photo by James Geoghegan, 2000.

Bruce Conner & *BB*, SF Art Institute
Photo by ~~Abraham Ravett~~, 7/01.
Dominic Angerame

Seattle poster, art work taken from
MOMA retrospective, NYC, 70's.

'Dr. Bish' & daughter, Wind, local parade, '90.

Lorie & Wind Baillie. Photo by *BB.*

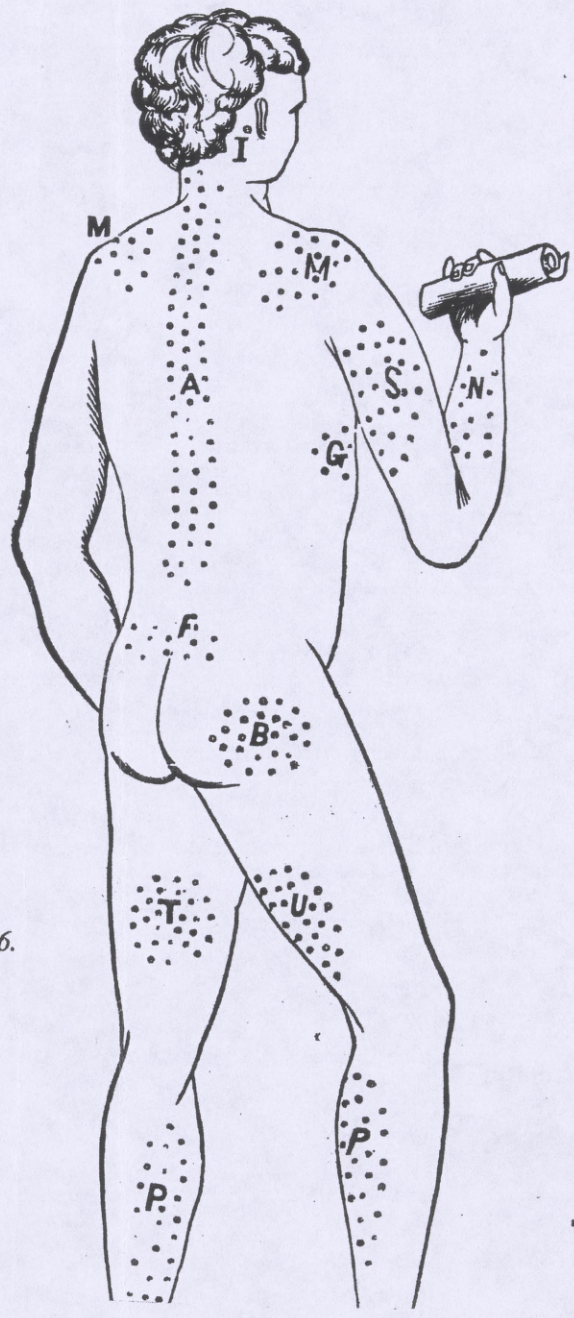
San Francisco, fourth annual fall visit, '07.
Photo by Michael Wallin

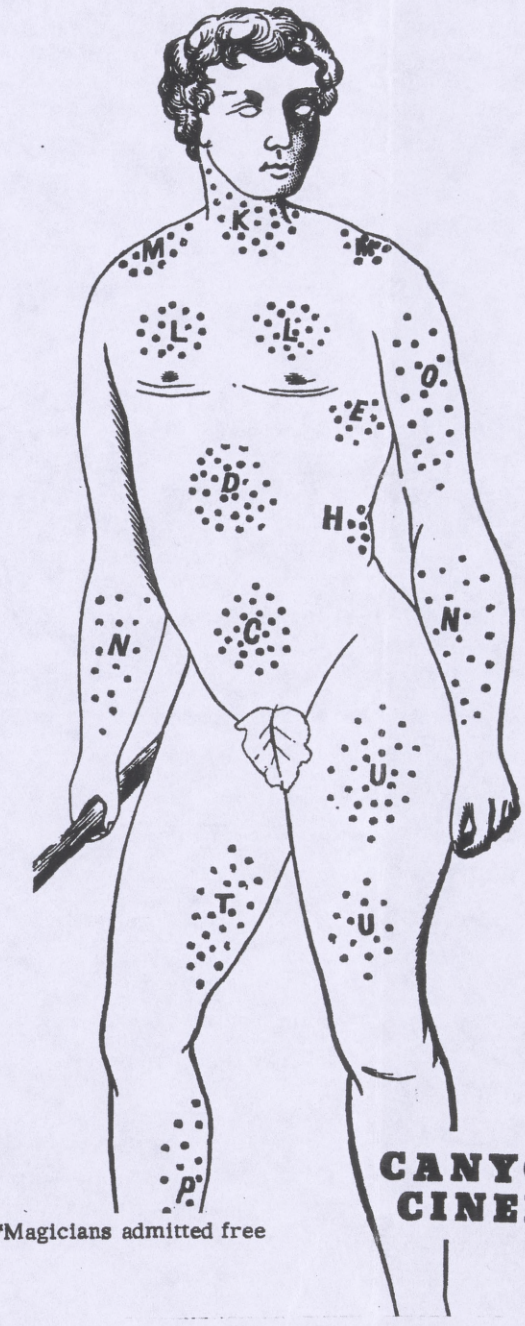
James Broughton & *BB, by Corwin Fergus '06.*

Painting, *Floyd,* by Bruce Baillie, '03.

Photo, *Chie,* by *BB.*

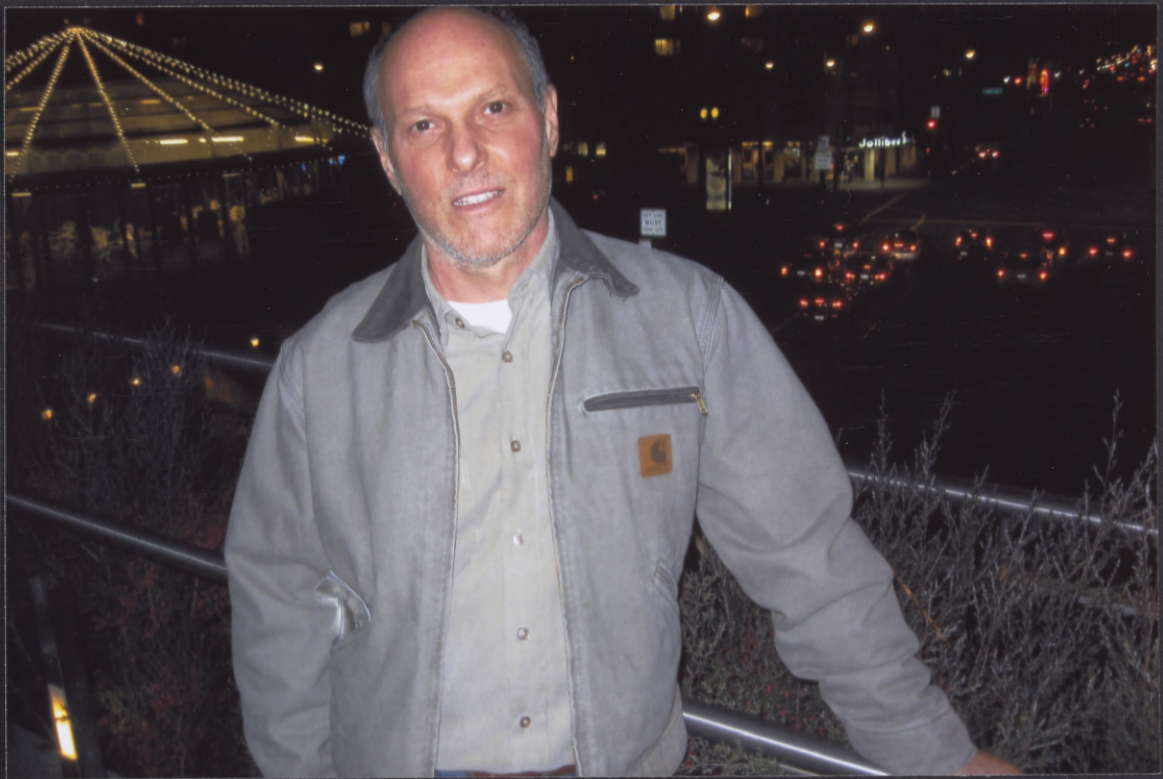
Back cover: Keith Baillie, '06 SF visit.





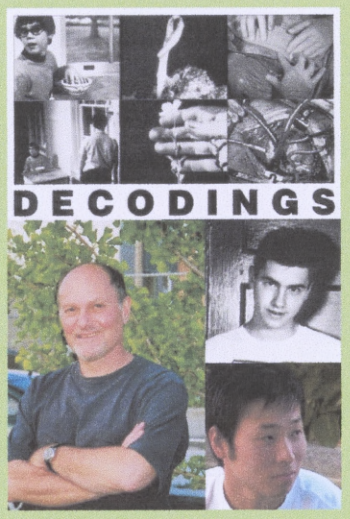
*Magicians admitted free

CANYON CINEMA


Jollibee

Up Close and Personal with Michael Wallin

jahmikey@yahoo.com you're invited! Print Invitation Details



Enlarge image

Host: Filmmaker Resource Sharing Group

Location: MetroSpace
379 Highland Avenue, San Francisco, CA 94110
US

View Map | NEW! SEND TO PHONE

When: Saturday, July 12, 7:00PM

Phone: 415-863-1937

On July 12, the Filmmaker Resource Sharing Group's "Up Close and Personal" series continues with ˜An Evening with Michael Wallin" the renowned Bay Area filmmaker. Michael is a pioneer in presenting gay images, especially about male sexuality, on the screen. Some surprise guests will also attend. Three films chosen by Wallin will be screened: Decodings (1988), Black Sheep Boy (1995), and To Hold a Heart (2005) span 17 years and form a sort of psycho-sexual trilogy, reflecting a shift in Wallin's creative focus away from formal concerns to the personal and psychological. Wallin will hold a brief Q&A after each film. Seating in the theater is limited to 45, so an RSVP is requested and recommended.

Date: Saturday, July 12th, 7PM Reception, 8PM Screening.

Place: Metrospace, 379 Highland Avenue, San Francisco, CA 94110 (in Bernal Heights). Phone 415-863-1937.

Tickets: Free, but space is limited, so please to RSVP to rmerk221@sbcglobal.net.

Parking and Transportation: Parking is very easy around Holly Park, just two short b

From: press@sfcinematheque.org (sf_cinematheque-owner@yahoogroups.com)
To: sf_cinematheque@yahoogroups.com
Date: Monday, July 7, 2008 2:02:16 PM
Subject: [sf_cinematheque] Films by Michael Wallin---FREE!

SATURDAY, JUNE 12 at 7pm
Metrospace
379 Highland (at Holly Park in Bernal Heights)
FREE!

SAN FRANCISCO CINEMATHEQUE, in association with
THE METRO THEATRE CENTER FOUNDATION, presents...

FILMS BY MICHAEL WALLIN:
TO HOLD A HEART and other films

As part of its activity to support Bay Area filmmakers and arts organizations, The Metro Theatre Center Foundation will be presenting a series of screening events with filmmakers and their subjects present. The series, "Up Close and Personal--An Evening With..." continues on Saturday, July 12th, at the home theater space of Executive Director, Ron Merk. METROSPACE, a screening and performance space, carved out of Ron's enormous, high-ceiling former garage space, features state of the art video projection, Dolby 5.1 surround sound, a stage, lighting and sound, in a wonderful intimate atmosphere.

The guest of honor will be renowned Bay Area filmmaker, Michael Wallin. Michael and several surprise guests (some of the people in his films) will be present. The event will begin at 7PM with a reception, with a screening at 8PM. There is no charge to attend the event, but donations will be gratefully accepted the night of the event, to help defray the costs of running the venue and the event. Three films, each chosen personally by Michael, will be presented.

"These three films, DECODINGS (1988), BLACK SHEEP BOY (1995, color, 37 min.) and TO HOLD A HEART (2005), spanning a 17 year period, form a sort of psycho-sexual trilogy. They reflect a shift in my creative focus from the more formal concerns of prior films toward the personal and psychological. Sexuality has always fascinated me in terms of its visceral pull, the conjunction of fantasy and reality, and what constitutes for each of us, whether gay or straight, male or female, a sort of ideal, often elusive, other. And what that process is by which desire and infatuation morph into love, that sublime mix of the physical and emotional. This exploration has paralleled and been further fueled by a career shift from filmmaker jack-of-all- trades to
psychotherapist. So the force and influence exerted by our past histories, both family and socio/cultural. These themes are explored in these 3 "autobiographical" works, first in the foundfootage/ collage film DECODINGS, second in the poetic, more narratively oblique film BLACK SHEEP BOY and lastly in the very direct and straightforward tale told in TO HOLD A HEART." (Michael Wallin)

"Michael Wallin's DECODINGS is a profoundly moving, allegorical search for identity from the documents of collective memory, in this case found footage from the '40s and '50s... The search for self ends in aching poignancy with stills of a boy and his mother at the kitchen table, catching the moment that marks the dawning of anguish and loss; desire becomes imprinted on

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that which was long ago." (Manohla Dargis, THE VILLAGE VOICE)

"BLACK SHEEP BOY is one of the best shorts making the '95 gay film fest circuit, having artistic links to experimental classics such as Jean Genet's UN CHANT D'AMOUR and Kenneth Anger's FIREWORKS." (SF Weekly)

"TO HOLD A HEART beautifully presents a story that is familiar but is told so delicately that it comes alive in a very personal, fresh way. Quite an accomplishment. " (Bo Smith, Curator: Film/Video, Boston Museum of Fine Art)

"TO HOLD A HEART is told with quiet wit and is alert to all aspects of a familiar longing...A beautiful work..." (Carl Bogner, University of Wisconsin, Milwaukee & Curator: Milwaukee LGBT Film Festival)

There will be a brief Q&A after each film, and a chance to continue questions one on one with Michael Wallin and some of his co-conspirators at the end of the evening.

NOTE: This event is FREE but seating is limited. Please RSVP at: http://tinyurl. com/5dezgx

For questions about this event, please contact: press@sfcinemathequ e.org or rmerk221@sbcglobal. net.

This series of screenings is supported by a grant from The Metro Theatre Center Foundation. Read more about the foundation at www.indieplex. org.

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www.sfcinematheque. org

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Messages

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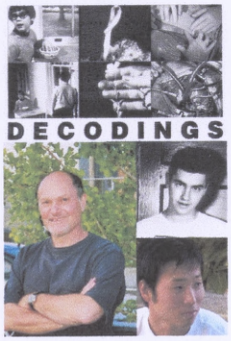
Up Close and Personal with Michael Wallin

jahmikey@yahoo.com you're invited! Print Invitation Details



Enlarge image

Host: Filmmaker Resource Sharing Group

Location: MetroSpace
379 Highland Avenue, San Francisco, CA 94110 US
View Map | NEW! SEND TO PHONE

When: Saturday, July 12, 7:00PM

Phone: 415-863-1937

On July 12, the Filmmaker Resource Sharing Group's "Up Close and Personal" series continues with "An Evening with Michael Wallin" the renowned Bay Area filmmaker. Michael is a pioneer in presenting gay images, especially about male sexuality, on the screen. Some surprise guests will also attend. Three films chosen by Wallin will be screened: Decodings (1988), Black Sheep Boy (1995), and To Hold a Heart (2005) span 17 years and form a sort of psycho-sexual trilogy, reflecting a shift in Wallin's creative focus away from formal concerns to the personal and psychological. Wallin will hold a brief Q&A after each film. Seating in the theater is limited to 45, so an RSVP is requested and recommended.

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Tickets: Free, but space is limited, so please to RSVP to rmerk221@sbcglobal.net.

Parking and Transportation: Parking is very easy around Holly Park, just two short blocks away. There is ample public transit to the location.

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Who's Coming?

26 3 30 383

As of July 2, 2008, 11:41 pm.

Because of the large number of invitees -- the responses have been condensed (Use the links to expand any section)

YES (26)

Filmmaker Resource Sharing Group (The Organizer)

stuart.d

innocentasian82
will attend

rollins_s_emerson
Really looking forward to this!

stuartjohn
Wonderful -- looking forward to it!!

pekelika
Of course, I will be there.

Eric

emmanuelle
i look forward to it! thanks!

Jennifer Justice
I'm sorry...I have a show at the same time!

Tony Moraga
I will be attending on behalf of the Latino Film Festival. Looking forward to it!

Audrey Daniel

jack415

Valerie (+ 1 guest)

Maher Sabry

Patrick Brandt

Steve Polta (+ 1 guest)

Paul Brenner

Sountru

REPLY HERE

Will You Attend?

Yes No Maybe

Click here if you are not:
jahmikey@yahoo.com

Add a Comment (optional) Spell Check

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Karil Daniels
Yvette Hochberg
jai noire
Tom Mayer (+ 1 guest)
Ron Merk
MAYBE (3)
View These Responses (3 Responses)
NO (30)
View These Responses (30 Responses)
NOT YET REPLIED (383)
View These Responses (383 Responses)

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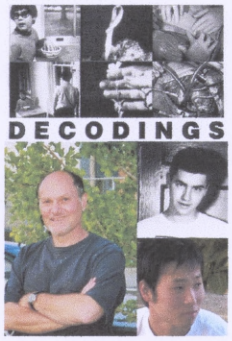
Up Close and Personal with Michael Wallin

jahmikey@yahoo.com you're invited! Print Invitation Details



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Yes No Maybe

Click here if you are not:
jahmikey@yahoo.com

Add a Comment (optional) Spell Check

Total Guests 1 (incl. you)

Email Me when Guests Reply (options)

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jai noire
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MAYBE (3)
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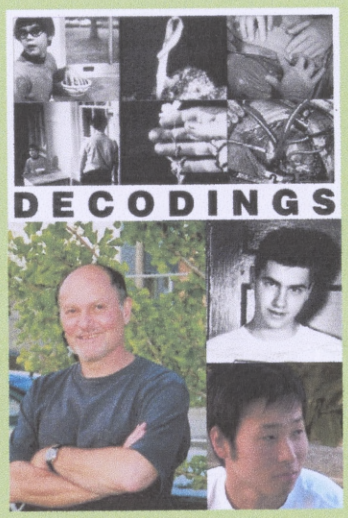
Up Close and Personal with Michael Wallin

jahmikey@yahoo.com you're invited! Print Invitation Details



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RON MERK / TARO / NICK DORSKY
BRUCE BAILLIE
BRUCE CONNER
F.A.F. CINEMATHEQUE
DAVID STRUTT
NINA WISE

----- Original Message ----
From: Bruce Baillie <bish149@hotmail.com>
To: Michael Wallin <jahmikey@yahoo.com>
Sent: Saturday, July 12, 2008 11:18:07 AM
Subject: RE: [sf_cinematheque] Films by Michael Wallin---FREE!

Hey fella this sounds great, cant figure WHEN it is, ie, cant READ endless info any longer - as in studying your refrigerator manual with care and concern, lest you lose a tomatoe to an electric dragon at the rear of the lettuce box, that sort of awfulness. I also refuse to make accounts receivable, and so on, but Mom and I and Bob and Wind very proud of Uncle Michael and do wish we were there to join the throngs of your avid admirers. By the way, why isnt there a notice from BB among the others? Something like, "Michael is a bad boy and shouldnt be making movies" - that sort of thing. Would that be helpful? I always enjoy the notes you offer re my own naughtiness.

Blessings to BC. Michelle keeps me informed. There will be a memorial. I would like to try and make it, dont know what it costs to fly, etc. Glad I was able to visit BC with Dominic last OCt/Nov.

Just trying daily to make it from minute to minute. Friend in Mpls wrote yest., "have to make it 10 min. at a time .." somesuch, forget exact quote.

Miss you,

US

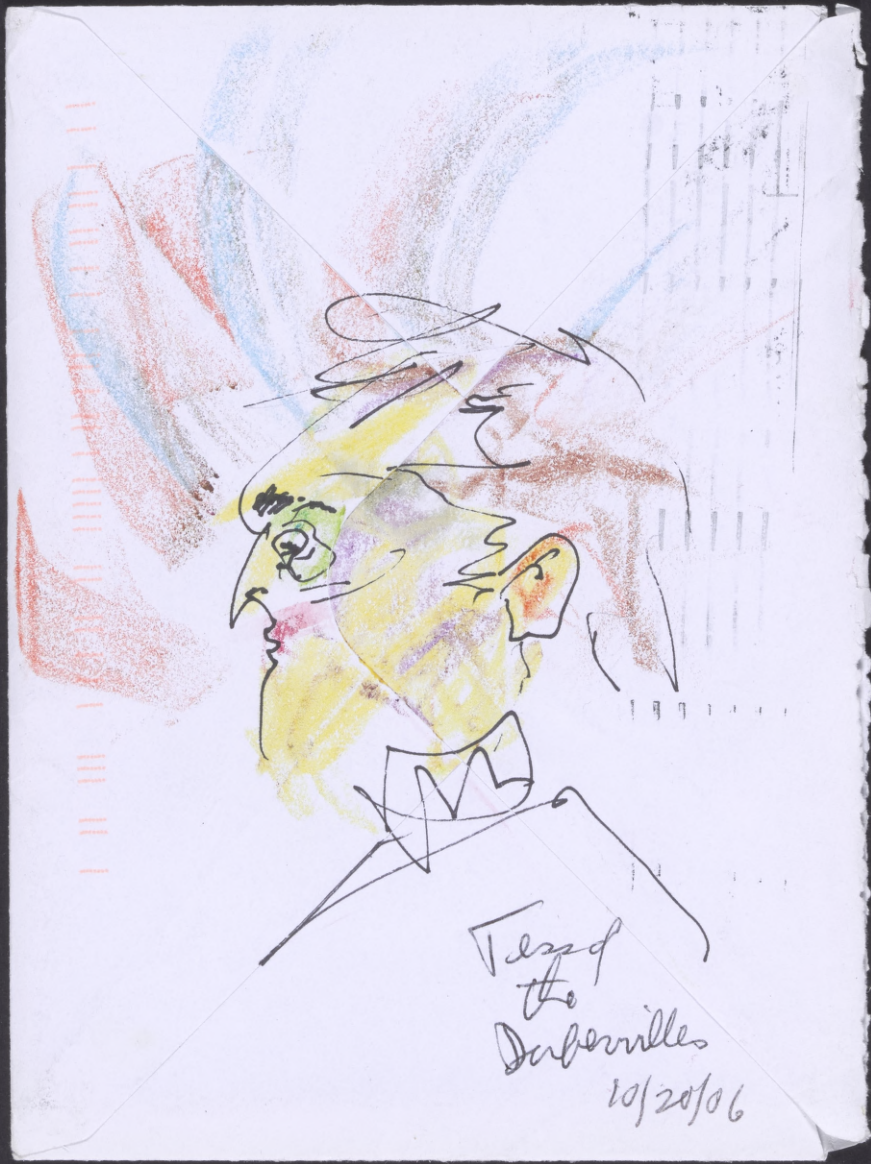
Bruce Baillie
Lorie A. Baillie
669 W. Kodiak Ave. 387-1081
Camano Island, WA 98282

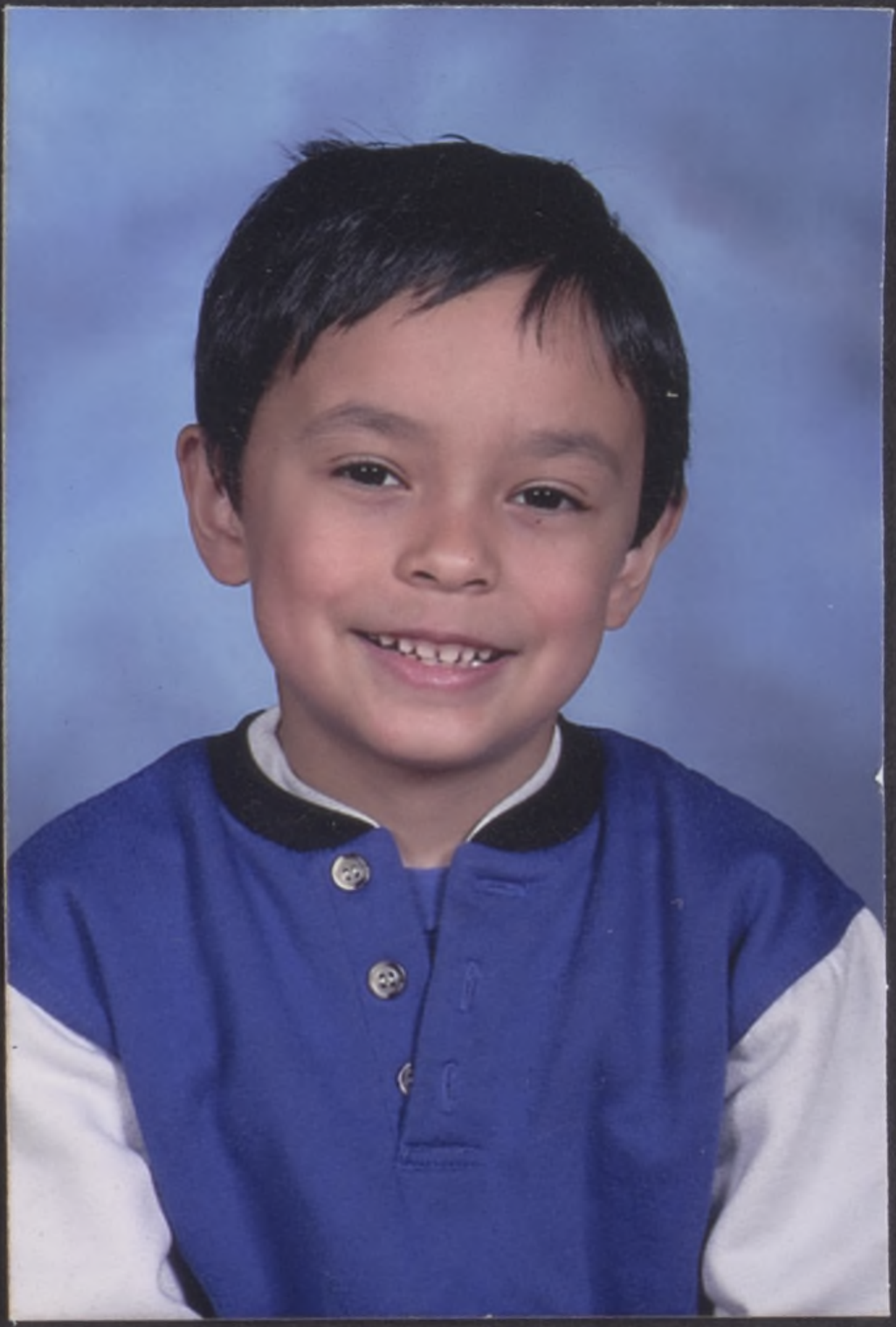
EVERETT WA 982
PM
DEC 19
2006

ALWAYS
US

Michael C. Wallin
1971 42nd Ave
San Francisco
CA 94116

C010


Tessa
the
Dubervilles
10/20/06



To our big
boy, Michael.

love
from all
of us,
B.B., Lorie,
Wind & Bal
12/06

Merry Christ-
mas

HO-HO-HO
and
...Merry Christmas!

Great, good
peace-Filled
New Year

3001-609
SNOWFLAKE STUDIOS

by Michael Wallin
San Francisco 10-06

BAILLIES

Merry Christmas '06

800
CASTRO
MERRY
CHRISTMAS
800
CASTRO
800
CASTRO

DEC. 8 '13 dear Tammy Grimes,

As this fiscal year draws to a close,
remember Anthology Film Archives
when you make tax deductible contributions.

Squirrels, birds, chickens,
morning sunshine!

Anthology Film Archives
32 Second Avenue
New York, NY 10003
tel.: 212.505.5181

your mom,
Bob + Wind +
I saying
"hello." Big birthday party
here yesterday for Bob.
(Don't bother to send him
any thing, he's temp. wealthy)

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CASTRO STREET (1966) by Bruce Baillie
Essential Cinema Collection

Bob: (drpepper182@live.com)

SEATTLE WA 980

10 DEC 2013 PM 3L

Bruce Baillie
Lorie Baillie
669 W. Kodiak Ave. 387-1081
Camano Island WA 98282

Michael R. Wallin
1971 42nd Ave
San Francisco CA
94116